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At the third verse the actor in the ring chooses his partner, and the two stand facing each other; at the fourth he puts his hands together, then throws them apart, measuring whatever distance he wishes to have looked upon as indicating the extent of his affection (“ ‘Jis ‘cordin’ to his love,’ as the Crackers say,” writes Mrs. Pynelle); at the fifth he places his hand on his breast in the cardiac region, and then extends it toward the chosen one, repeating the gesture in time to the music till the verse is ended; at the refrain (“For you have gained the day”) he leads the lassie to the centre of the ring; at the beginning of the sixth he kneels before her, still holding her hand, but at the end he leaves her, and takes his place in the ring; during the seventh verse the lass remains alone in the ring. The song is then resumed from the beginning, and the lassie chooses her lover from among the lads.

Another game, of which the method of playing is not recorded, has for a rhyme: —

Jail keys all rattling around you,
Jailer do open the door.

Particularly interesting are the melodies of these songs.

THE BALLAD OF THE JEW’S DAUGHTER. — In the “New York Tribune,” August 17, Mr. Krehbiel discusses the ancient ballad, and offers a number of new variants, obtained by him in the United States. We give here the words of one of the two new versions, referring persons curious in this matter to the article of Mr. Krehbiel for the melodies: —

It rained a mist, it rained a mist,
It rained all over the town;
And all the boys in our town,
Went out to toss their balls, balls, balls,
Went out to toss their balls.

At first they tossed their balls too high,
And then again too low;
And then into the garden,
Where no one had dared to go, go, go,
Where no one had dared to go.

Out came the Jewish lady,
All dressed in silk and green;
“Come in, my little boy,” she said,
“You shall have your ball again, ‘gain, ‘gain,
You shall have your ball again.”

“I won’t come in, I shan’t come in,
Without my playmates, too,
For I’ve often heard who would come in,
Should never come out again, ‘gain, ‘gain,
Should never come out again.”

At first she showed him a rosy, red apple,
 And then, again, a gold ring;
 And then a cherry red as blood,
 To entice the little boy in, in, in,
 To entice the little boy in.

She led him in the parlor,
 And then into the hall;
 And then into the dining-room,
 Where no one would hear his call, call, call,
 Where no one would hear his call.

She wrapped him in a napkin,
 And pinned it with a pin,
 And called out for the carving knife,
 To stab his little heart in, in, in,
 To stab his little heart in.

"Oh, save me. Oh, save me!"
 The little boy did cry;
 "If ever I live to be a man,
 My treasure shall all be thine, thine, thine,
 My treasure shall all be thine.

"Pray lay the Bible at my head,
 The prayer book at my feet;
 And if my parents ask for me,
 Pray tell them that I 'm asleep, 'sleep, 'sleep,
 Pray tell them that I 'm asleep.

"Pray lay the Bible at my feet,
 The prayer book at my head;
 And if my playmates ask for me,
 Pray tell them that I 'm dead, dead, dead,
 Pray them that I 'm dead."

NOTES OF TAGAL FOLK-LORE. Don T. H. Pardo de Tavera's "El sancrito en la lengua Tagalog" (Paris, 1887), though not concerned with folk-lore *per se*, as it is a curious attempt to discover Sanskrit etymologies for Filipino words, contains some items worth recording here.

1. *Anito* (p. 16). Name given by the heathen Tagals to the spirits of the dead, worshipped by them. In Pampangan = souls of the dead. The dictionaries translate *anito*, by "idol, fetish," etc.

2. *Anting-anting* (p. 16). Amulet. See *Journal of American Folk-Lore*, vol. xiv. p. 215.

3. *Asal* (p. 17). Custom, rite, usage.

4. *Astacona* (p. 18). A sort of stone ring.

5. *Astangi* (p. 18). A kind of incense or perfume.

6. *Balata* (p. 21). Promise, vow. In Pampangan the word means a sort of mourning for the death of some one.